

# PSALM 80

3

From the Book of Psalms

ALBERT ROUSSEL, Op. 37

Maestoso (♩ = 84)

PIANO

SOPRANOS

CONTRALTOS

TÉNORS

BASSES

Give ear, \_\_\_\_\_

Give ear, \_\_\_\_\_

Give ear, \_\_\_\_\_

Give ear, \_\_\_\_\_

S. give ear, \_\_\_\_\_ give ear, \_\_\_\_\_

C. give ear, \_\_\_\_\_ give ear, \_\_\_\_\_

T. give ear, \_\_\_\_\_ give ear, \_\_\_\_\_

B. give ear, \_\_\_\_\_ give ear, \_\_\_\_\_

**Moderato** *mf*

S. *mf*  
O Shep - herd — of Is - ra - el, —

C. *mf*  
O Shep - herd — of Is - ra - el, —

T. *mf*  
O Shep - herd — of Is - ra - el, —

B. *mf*  
O Shep - herd — of Is - ra - el, —

**Moderato** ( $\text{♩} = 96$ ) *mf*

② *f*

S. *f*  
O Shep - herd — of Is - ra - el, —

C. *f*  
O Shep - herd — of Is - ra - el, —

T. *f*  
O Shep - herd — of Is - ra - el, —

B. *f*  
O Shep - herd — of Is - ra - el, —

② *f*

## Allegro moderato

S. Thou that lead-est Jos-eph like a *f*

C. Thou that lead-est Jos-eph like a *f*

T. Thou that lead-est Jos-eph like a *f*

B. Thou that lead-est Jos-eph like a *f*

## Allegro moderato (♩ = 116)

Bois

*mf*

Bois

*mf*

S. flock;— Thou that dwellest, Thou that dwell-est be - *mf* ③

C. flock;— Thou that dwellest, Thou that dwell-est be - *mf*

T. flock;— Thou that dwellest, Thou that dwell-est be - *mf*

B. flock;— Thou that dwellest, Thou that dwell-est be - *mf*

③

S. *cresc.* *ff*  
tween the Cher-u - bims, — shine forth. —

C. *cresc.* *ff*  
tween the Cher-u - bims, — shine forth. —

T. *cresc.* *ff*  
tween the Cher-u - bims, — shine forth. —

B. *cresc.* *ff*  
tween the Cher-u - bims, — shine forth. —

*cresc.* *ff*

*ff* *cello* *f* (C.B.)

I. *f*  
Be - fore E - phraim and

B. *f*  
Be - fore E - phraim and

II. *f*  
Be - fore E - phraim and

(Arpa) *mf* *Cl. b<sup>a</sup>.*

I Be - fore E-phraim and Ben - ja - min and Ma -

T. Be - fore E-phraim and Ben - ja - min and Ma -

II Be - fore E-phraim and Ben - ja - min and Ma -

I Ben - ja-min and Ma - nas - seh, Be - fore E-phraim and Ben - ja-min and Ma-

B. Ben - ja-min and Ma - nas - seh, Be - fore E-phraim and Ben - ja-min and Ma-

II Ben - ja-min and Ma - nas - seh, Be - fore E-phraim and Ben - ja-min and Ma-

⑤

I nas - seh, Be - fore E-phraim and Ben - ja-min and Ma - nas - seh,

T. nas - seh, Be - fore E-phraim and Ben - ja-min and Ma - nas - seh,

II nas - seh, Be - fore E-phraim and Ben - ja-min and Ma - nas - seh,

I nas - seh, Be - fore E-phraim and Ben - ja - min and Ma - nas - seh, stir

B. nas - seh, Be - fore E-phraim and Ben - ja - min and Ma - nas - seh, stir

II nas - seh, Be - fore E-phraim and Ben - ja - min and Ma - nas - seh, stir

⑤

I *ff* stir up thy strength, — stir up thy strength, — stir  
 T. stir up thy strength, — stir up, stir up thy strength, — stir  
 II up, stir up thy strength, — stir up, stir up thy strength, —  
 I up, stir up thy strength, — stir up, stir up thy strength, —  
 B. up, stir up thy strength, — stir up, stir up thy strength, —  
 II up, stir up thy strength, — stir up, stir up thy strength. —

(Ca)

T. up thy strength, — stir up thy strength, — stir up thy strength, —  
 B. stir up thy strength, — stir —

T. ⑥ and come and save us, — stir up thy  
 B. up, stir up thy strength, — stir up, stir up thy

⑥

S. Be - fore E-phraim and Ben - ja-min and Ma-nas-seh, and Ma-

C. Be - fore E-phraim and Ben - ja-min and Ma-nas-seh,

T. strength, — Be - fore — E-phraim and Ben-ja - min and Ma-

B. strength, — Be - fore — E-phraim and Ben-ja - min and Ma-

(Bass)

S. nas - seh, stir up thy strength, — and come and

C. stir up — thy — strength, — and come and save us, — and

T. nas - seh, and Ben-ja-min and Ma-nas - seh, stir up — thy

B. nas - seh, stir up thy strength, — and

(7)

S. *ff* save us. Be - fore E - phraim and Ben - ja - min and Ma -

C. *ff* come and save us. Be - fore E - phraim and Ben - ja - min and Ma -

T. *ff* strength, and come and save us. Be - fore E - phraim and Ben - ja - min and Ma -

B. *ff* come and save us. Be - fore E - phraim and Ben - ja - min and Ma -

S. *allarg.* nas - seh, stir up thy strength, — and come and save

C. *allarg.* nas - seh, stir up thy strength, — and come and save

T. *allarg.* nas - seh, stir up thy strength, — and come and save

B. *allarg.* nas - seh, stir up thy strength, — and come and save



⑧ Meno allegro

S. us. —

C. us. —

T. us. —

B. us. —

⑧ Meno allegro (Alt)

*f* *dim.* *mf* (vogs)

Andantino (♩ = 72)

S. *p* Turn us a - gain, O God, — and cause thy face to

C. *p* Turn us a - gain, O — God, — and cause thy face to

T. *p* Turn us a - gain, O God, — and

B.

Andantino (♩ = 72)

(Alt) *p*

9

S. shine; and we shall be saved.

C. shine; and we shall be saved.

T. cause thy face to shine;

B. *p* and we shall be saved.

9

*mp* (Clar.)

*mf*

S. Turn us a-gain, O God,

*mf*

C. Turn us a-gain, O God,

*mf*

T. Turn us a-gain, O God,

*mf*

B. Turn us a-gain, O God,

(Cora)

*mf*

*mf cresc.* *f dim.* *poco rit.* ⑩ *Andante* *pp*

S. and cause thy face to shine; and we

C. and cause thy face to shine; and we

T. and cause thy face to shine; and we shall be

B. and cause thy face to shine; and cause thy face to shine;

(Vons) *mf* *f dim.* *mp dolce* ⑩ *Andante* (Fl.) *p*

*accelerando molto*

S. shall be saved.

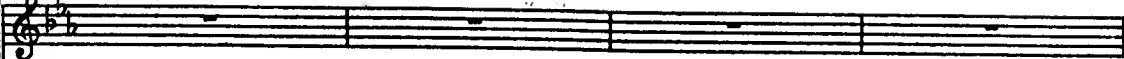
C. shall be saved.

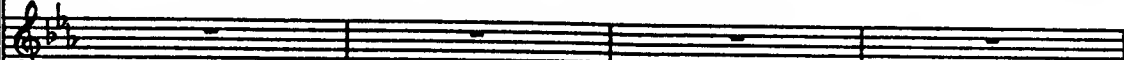
T. saved. O


B. *pp* and we shall be saved.

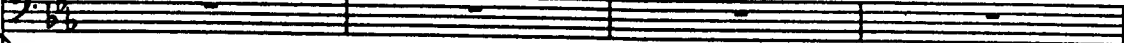
(Bon) *accelerando molto* *cresc.* (Quat.)

## Allegro deciso (♩=144)

S. 

C. 

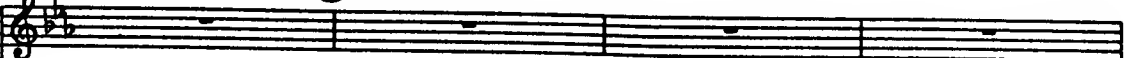
T.   
 Lord God of hosts, how long wilt thou be an-gry a -


B. 

*Allegro deciso (♩=144)*




⑪

S. 

C.   
*f* O Lord God of hosts, how long wilt thou be

T.   
*mf* gainst the pray-er, the pray-er, a- gainst the pray-er

B. 

⑪



S. *f* O Lord God of hosts, how

C. *mf* an - gry a - gainst the pray - er, the pray - er a -

T. of thy peo - ple? *Ah*

B.

S. long wilt thou be an - gry a - gainst the pray - er the

C. gainst the pray - er of thy peo - ple? *Ah*

T. O Lord God of

B. *f* O Lord God of

S. pray - er, a - gainst the pray - er of thy peo - ple? *sf* Ah

C. *sf* O

T. hosts, how long \_\_\_\_\_ wilt thou be an - gry a -

B. hosts, how long wilt thou be an - gry a - gainst the

S. Lord God of hosts, how long \_\_\_\_\_ wilt thou be an - gry a -

C. gainst the pray - er of thy peo - ple?

T. pray - er, the pray - er, a - gainst the pray - er of thy peo - ple?

B. pray - er, the pray - er, a - gainst the pray - er of thy peo - ple?

⑬

S. *O* Lord God of hosts, how long— how

C. gainst the pray-er of thy peo-ple? *O* Lord— God of hosts, how

T. *O* Lord God of hosts, how long wilt thou be

B. *Ah*

⑬

Piano accompaniment for the first system, featuring arpeggiated chords and moving bass lines.

S. long wilt thou be an-gry, *ff* *O* Lord, *ff* *O* Lord, *ff* how

I. long wilt thou be an-gry, *ff* *O* Lord, *ff* *O* Lord, *ff* *Ah*

C. long wilt thou be an-gry, *ff* *O* Lord, *ff* *O* Lord, *ff* *Ah*

II. long wilt thou be an-gry, *ff* *O* Lord, *ff* *O* Lord, *ff* how

I. an-gry a-against the pray-er of thy peo-ple, of thy peo-ple? *ff* *Ah*

T. an-gry a-against the pray-er of thy peo-ple, of thy peo-ple? *ff* *Ah*

II. an-gry a-against the pray-er of thy peo-ple, of thy peo-ple? *ff* how

B. *O* Lord, *ff* *O* Lord, *ff* *Ah*

Piano accompaniment for the second system, continuing the arpeggiated texture with dynamic markings like *ff* and *sf*.

S. long wilt thou be an - gry a - gainst the pray - er of thy

I. long wilt thou be an - gry a - gainst the pray - er of thy

C. long wilt thou be an - gry a - gainst the pray - er of thy

II. long wilt thou be an - gry a - gainst the pray - er of thy

I. long wilt thou be an - gry a - gainst the pray - er of thy

T. long wilt thou be an - gry a - gainst the pray - er of thy

II. long wilt thou be an - gry a - gainst the pray - er of thy

B. long wilt thou be an - gry a - gainst the pray - er of thy

(14)

*rall. poco a poco*

S. peo - ple?

I. peo - ple?

C. peo - ple?

II. peo - ple?

I. peo - ple?

T. peo - ple?

II. peo - ple?

B. peo - ple?

*If dim.*

*rall. poco a poco*

(Clar.) *f*

(Cora) *mf*

*mf*

*mp*



T. *mf* Thou

B. *mf* Thou

(Trb.) *mp* *p*

Allegro moderato (♩=116)

⑮

T. feed - est them

B. feed - est them

with the bread of

⑮

*p*

T. *mf* and giv - est them

B. *mf* and giv - est them

tears; and giv - est them

(Cora) *p* *sf*

T. *cresc* ⑮ tears to drink in great

B. *cresc* ⑮ tears to drink in great

⑮

S. *p* *Ah*

C. *p* *Ah*

T. *f* meas-ure. and giv-est them tears to drink,— and

B. *f* meas-ure. and giv-est them tears to drink,— and

(Tpt.) *mf* *f*

S. *mp* *Allargando* *Ah*

C. *mp* *Ah*

T. *cresc.* *ff* giv-est them tears to drink in great — meas-ure.

B. *cresc.* *ff* giv-est them tears to drink in great — meas-ure.

*Allargando* *f*

⑪ Andantino (♩ = 72)

S.

C.

T.

B.

Thou mak-est us a strife un-to our

Thou mak-est us a strife un-to our

⑪ Andantino (♩ = 72)

S.

C.

T.

B.

and our en-e-mies laugh a-mong them-

and our en-e-mies laugh a-mong them-

neigh-bours: and our en-e-mies laugh-

neigh-bours: Thou mak-est us a

(18) *accel.* **Più mosso** (♩ = 96)

S. selves, and our en-e-mies laugh—

C. selves, and our en-e-mies laugh—

T. a-mong them - selves, and our en-e-mies laugh—

B. strife un - to our neigh-bours: and our en-e-mies laugh—

(18) *accel.* **Più mosso** (♩ = 96)

S. a-mong them - selves.

C. a-mong them - selves.

T. a-mong them - selves.

B. a-mong them - selves.

(19)

*f*

S. Turn us a - gain, O God of hosts, — and cause thy

C. Turn us a - gain, O God of hosts, — and cause thy

T. Turn us a - gain, O God of hosts, — and cause thy

B. Turn us a - gain, O God of hosts, — and cause thy

(19)

*f*

S. face\_ to shine; and — we shall be

C. face\_ to shine; and — we shall be

T. face\_ to shine; and — we shall be

B. face\_ to shine; and — we shall be

*cresc.*

(20) Poco più Allegro (♩ = 116)

S. *ff* saved. —

C. *ff* saved. —

T. *ff* saved. —

B. *ff* saved. —

(20) Poco più Allegro (♩ = 116)

*ff*

*dim.*

(21)

*rall.* *sempre dim.*

Andante (♩ = 60)  
TENOR SOLO

Thou hast brought a vine — out of E-gypt: thou hast

Andante (♩ = 60)

(Vio.)  
*p*

(22)

TS. cast out the hea - then, and plant-ed it. —

*pp*

TS. Thou pre -

(Gora.)

TS. par - edst room be - fore it, and didst cause — it to

(23)

TS. take deep root, — and it filled the

*poco rit*

*poco rit*

## Andantino (♩ = 72)

land. The hills were

*pp*  
Ah

Andantino (♩ = 72)

*pp*  
(Vio.)  
(Trb.)

covered with the shadow of it, and the boughs there -

*pp*  
Ah

24



T.S. of — were like the good - - ly—

S.

C.

T.

B.

T.S. ce - dars. She sent out her.

S. *p div.* Ah

C. *p div.*

T.

B. *p*

(25)

T.S. boughs \_\_\_\_\_ un - to the sea, \_\_\_\_\_ and her

S. \_\_\_\_\_

C. \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

(25)

*mp*

Poco più mosso (♩=84)

T.S. branches \_\_\_\_\_ un-to the riv - er.

I. *p* *mf* *Ah*

S. *p* *mf* *Ah*

II. *p* *mf* *Ah*

I. *mf* *Ah*

C. *mf* *Ah*

II. *mf* *Ah*

T. *mf* *Ah*

B. *mf*

Poco più mosso (♩=84)

(v) *mf*

I  
S  
II  
I  
C  
II  
T  
B

Musical score for "The Rose Tree" in 2/4 time, featuring six staves (I, S, II, I, C, II, T, B). The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.* and *dim.*. A circled number 26 is visible in the upper right corner.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, treble and bass clef, in G major (one sharp) and 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece is marked 'cresc.' (crescendo) and '26' (measure number). The notation includes various musical symbols such as notes, rests, and accidentals.

A musical score for the song 'The Rose Tree'. The score is written for six parts: Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (I), and Violin II (II). The key signature is one sharp (F#), and the time signature is 4/4. The music features a melody in the vocal parts and a more complex, rhythmic accompaniment in the violin parts. The lyrics are written below the vocal staves.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are written below the bass staff.

First system of musical notation, measures 1-4. The system includes staves for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (P.). The Soprano part begins with a rest, followed by a melodic line starting on G4, marked *f* and *Ah*. The Alto part begins with a rest, followed by a melodic line starting on E4, marked *Ah*. The Tenor and Bass parts begin with a rest, followed by a melodic line starting on D3 and C2 respectively, marked *f*. The Piano part begins with a rest, followed by a melodic line starting on G2, marked *f*.

Second system of musical notation, measures 5-8. The system includes staves for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (P.). The Soprano part begins with a rest, followed by a melodic line starting on G4, marked *cresc.* and *ff*. The Alto part begins with a rest, followed by a melodic line starting on E4, marked *cresc.* and *ff*. The Tenor and Bass parts begin with a rest, followed by a melodic line starting on D3 and C2 respectively, marked *cresc.* and *ff*. The Piano part begins with a rest, followed by a melodic line starting on G2, marked *cresc.* and *ff*.

Third system of musical notation, measures 9-12. The system includes staves for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (P.). The Soprano part begins with a rest, followed by a melodic line starting on G4, marked *cresc.* and *ff*. The Alto part begins with a rest, followed by a melodic line starting on E4, marked *cresc.* and *ff*. The Tenor and Bass parts begin with a rest, followed by a melodic line starting on D3 and C2 respectively, marked *cresc.* and *ff*. The Piano part begins with a rest, followed by a melodic line starting on G2, marked *cresc.* and *ff*.

I. S. II. C. T. B.

*fff*

*ff* (Corr.)

*ff*

S. C. T. B.

28 *dim.* *rall.*

S. *dim.*

C. *dim.*

T. *dim.*

B. *dim.*

8 *dim.* *dim.*

*Andantino* (♩=72)

*mf dim.* *p*

S. *mf dim.* *p*

C. *mf dim.* *p*

T. *mf dim.* *p*

B. *mf dim.* *p*

*Andantino* (♩=72)

(F1.) *mf*

(Alt.) *mf*

First system of the musical score. It features three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two lower staves with a grand staff (treble and bass clefs) and the same key signature. The top staff contains a melodic line with eighth and sixteenth notes, marked with a slur and an accent. Above the first measure of the top staff is the instruction "(Ob.)". Above the fourth measure is "(Cl.)". The second staff has a few notes, with "(m.g.)" written above the fourth measure. The third staff provides a harmonic accompaniment with sustained notes and some movement.

Second system of the musical score, starting with a measure number "29" in a circle. The top staff continues the melodic line, with a slur and an accent over the notes. Above the third measure is the instruction ". von)". The bottom staff continues the accompaniment, with "(Cl. b.)" written above the fourth measure. The key signature remains one sharp.

Third system of the musical score. The top staff continues the melodic line. The bottom staff continues the accompaniment. The key signature remains one sharp.

Fourth system of the musical score, starting with a measure number "30" in a circle. Above the first measure of the top staff is the tempo marking "Allegro molto" and the key signature change to one flat (F). Above the first measure of the top staff is the instruction "(Cl.)". Below the first measure of the top staff is the instruction "(Coro)". The top staff features a more complex melodic line with many beamed sixteenth and thirty-second notes. The bottom staff continues the accompaniment. The key signature is now one flat.

## Why

hast thou then\_\_\_ bro - ken down her hedg - es, so that

all they which pass by the way do pluck her? \_\_\_\_\_

32

32



TS. The boar \_\_\_\_\_ out of the

*f* (Quat.)

TS. wood \_\_\_\_\_ doth waste it, \_\_\_\_\_

*ff* *dim.*

TS. and the wild beast \_\_\_\_\_ of the field \_\_\_\_\_

B. *p* *cresc.* *f* Why hast thou

*p* *cresc.*

TS. doth de - vour it. \_\_\_\_\_

T. Why hast thou

B. then \_\_\_\_\_ bro - ken down her hedg - es,

*f* *dim.*

T. (35)  
 then — bro - ken down her hedg - es,  
 B. *p* *Ah* — — — — — *f* so that all they which pass by the  
 Piano accompaniment: *mf* *f*

T. (36)  
 so that all they which pass by the  
 B. way do pluck her? —  
 Piano accompaniment: *f* *ff*

T. way do pluck her? —  
 B. *Ah* — — — — — *cresc.*  
 Piano accompaniment: *cresc.*

37 *ff*

S. Why hast thou then — bro - ken

C. Why hast thou

T. Why hast thou then —

B. *ff*

37

*ff*

S. down her hedg - es, so that all they which

C. then — bro - ken down her hedg - es, so that all they which

T. bro - ken down her hedg - es, so that all they which

B. *ff* so that all they which

(vous)

(38)

S. pass by the way do pluck her? —

C. pass by the way do pluck her? —

T. pass by the way do pluck her? — *p* Ah —

B. pass by the way do pluck her? — *p* Ah —

(38)

*ff* (Quat.) *p*

(39)

T. *cresc.*

B. *cresc.*

(39)

*cresc.*

*ff* *mf*

T. The boar out

B. *ff* *mf* The boar out

*ff* *mf*

*p* (Quat.) *p*

(40)

T. of the wood doth waste it,

B. of the wood doth waste it,

(40)

*ff* (41)

S. Why hast thou then bro - ken down

C. Why hast thou then bro - ken down

(Cors.) (Trp.) (41)

S. her hedg - es,

C. her hedg - es,

T. and the wild beast of the field

B. and the wild beast of the field

*p*

S. *ff* (42) so that all they

C. *ff* so that all they

T. > doth de - vour it.

B. > doth de - vour it.

(42)

*f*

S. which pass by the way do pluck

C. which pass by the way do pluck

T.

B.

(Cl.)

3

(43)

S. *her?* *ff* The

C. *her?* *ff* The

T. *ff* The boar out of the

B. *ff* The boar out of the

*ff* (Corns.)

(43)

T.S. Re -

S. boar out of the wood — doth waste it, —

C. boar out of the wood — doth waste it, —

T. wood — doth waste it, —

B. wood — doth waste it, —

Moderato (♩ = 96)

(44)

T.S. turn, ————— *p* we be -

S. *p* and the wild beast of the field

C. *p* and the wild beast of the field

T. *p* and the wild beast of the field

B. *p* and the wild beast of the field

Moderato (♩ = 96)

(44)

*p*

(Trp.)

T.S. seech thee, —————

S. doth de - vour it,

C. doth de - vour it,

T. doth de - vour it,

B. doth de - vour it,

*p*



T.S. O God of hosts: \_\_\_\_\_

S. and the wild beast of the field \_\_\_\_\_

C. and the wild beast of the field \_\_\_\_\_

T. and the wild beast of the field \_\_\_\_\_

B. and the wild beast of the field \_\_\_\_\_

(Cors.) *mp*

T.S. look down \_\_\_\_\_ from heav - en, (45)

S. doth de - vour it, \_\_\_\_\_

C. doth de - vour it, \_\_\_\_\_

T. doth de - vour it, \_\_\_\_\_

B. doth de - vour it, \_\_\_\_\_

(Trp.) *mp*

T.S. and be - hold and

S. and the wild beast of the field

C. and the wild beast of the field

T. and the wild beast of the field

B. and the wild beast of the field

*mp* (Trb.)

T.S. vis - it this vine;

S. doth de - vour it,

C. doth de - vour it,

T. doth de - vour it,

B. doth de - vour it,

(Fl.)

*p dolce*

(Violon.)

*p espress.*

46

I.S. And the vine-yard which thy right hand — hath plant-ed, — and the branch —

S. *mf* Re - turn, we be - seech — thee, we be -

C. *mf* Re - turn, we be - seech — thee, we be -

T. *mf* Re - turn, — we be - seech —

B. *mf* Re - turn, — we be - seech

46

*mf*

poco rit 47

T.S. that — thou mad-est strong — for thy - self. —

S. *cresc.* *f* *poco rit* seech thee, — O God, — O God of hosts. —

C. *cresc.* *f* *poco rit* seech thee, — O God, — O God of hosts. —

T. *cresc.* *f* *poco rit* thee, — O God, — O God of hosts. —

B. *cresc.* *f* *poco rit* thee, — O God, — O God of hosts. —

poco rit 47

*cresc.* *f*

(vous)

Piano introduction for measures 46-51. The music is in 2/4 time, featuring a treble and bass staff. The melody in the treble staff is marked with accents and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

(48)

Vocal entries for measures 48-49. The Soprano (S.) and Bass (B.) parts enter with the lyrics "It is". The music is marked with a forte (f) dynamic. The vocal lines are simple, with the lyrics "It is" written below the notes.

(48)

Piano accompaniment for measures 48-51. The music continues with a treble and bass staff. The melody in the treble staff is marked with accents and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

(49)

Vocal entries for measures 49-50. The Soprano (S.) and Bass (B.) parts enter with the lyrics "It is cut—". The music is marked with a forte (f) dynamic. The vocal lines are simple, with the lyrics "It is cut—" written below the notes. The Soprano part has a long note on "cut—" and the Bass part has a long note on "fire,—".

(49)

Piano accompaniment for measures 49-51. The music continues with a treble and bass staff. The melody in the treble staff is marked with accents and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

S. down: *f* It is\_\_

C. *f* It is\_\_ burn - ed with\_\_ fire, —

T. down: *f* It is\_\_

B. *f* It is\_\_ burn - ed with\_\_ fire, —

50 *ff*

S. cut\_\_ down: — They per - ish at

C. *ff* They per - ish at

F. *ff* cut\_\_ down: — They per - ish at

B. *ff* They per - ish at

50

(Quat)

*pp*

S. the re - buke\_ of thy coun - te - nance..

C. the re - buke\_ of thy\_ coun - te - nance..

T. the re - buke\_ of thy\_ coun - te - nance..

B. the re - buke\_ of thy\_ coun - te - nance..

*p cresc.*

(51)

*cresc.*

Moderato (♩ = 96)

(52)

T.S. Let thy hand, Let thy hand be up - on the

S. *p* Let thy hand be up-on the

C. *p* Let thy hand be up-on the

Moderato (♩ = 96)

(52) (vols)

*ff dim.*

*p* (Trb.)

*mp*

T.S. *man of thy right hand, up - on the*  
 S. *man of thy right hand, up-on the man of thy right hand,*  
 C. *man of thy right hand, up-on the man of thy right hand,*  
 Piano accompaniment with *p* marking.

T.S. son of man whom thou mad - est  
 S. *mp* up-on the son of man whom thou mad - est  
 C. *mp* up-on the son of man whom thou mad - est  
 (vols) *mp* (Cor.) *p*

53

*accelerando molto*

T.S. strong for thy - self.

S. strong for thy - self.

C. strong for thy - self.

T. *f* So

*accelerando molto*

*mp* *cresc.*

## Allegro deciso (♩ = 144)

T. *f* will not we go back from thee:— so will not we go

(Quat.)

C. *f* (54) So will not we go back from thee:— so

T. *mf* back from thee:— quicken us, and we will call up -

(54)

S. *f* So will not we go back from

C. *mf* will not we go back from thee:— quicken us, and

T. on thy name— Ah—



S. *thee:— so will not we go back— from—*

C. *we will call up - on thy name. AA—*

T. *So*

B. *So*

55 S. *thee:— quick-en us, and we will call up - on thy name,*

C. *so will not we go back from thee:— so will not we go*

T. *will not we go back from thee:— so will not we go*

B. *will not we go back from thee:— so will not we go*

55

S. *f* *Ah*

C. *f* so will not we go back from

T. *f* back from thee: so will not we go back from

B. back from thee: quick-en us, and

S. *ff* (56) so will not

C. *ff* thee, so will not we go back from thee. *Ah*

T. *ff* thee, so will not we go back from thee. *Ah*

B. *ff* we will call up - on thy name. *Ah*

S. *we go back from thee: quicken us,*

I.

C.

II.

I.

T.

II.

B.

S. *and we will call up - on thy name,*

I.

C.

II.

I.

T.

II.

B.

57

S. up - on thy name, *fff*

I. *fff*

C. *fff*

II. *fff*

I. *fff*

T. *fff*

II. *fff*

B. *fff*

*fff Allargando*

S. and we will call up - on thy name, *fff*

I. and we will call up - on thy name, *fff*

C. and we will call up - on thy name, *fff*

II. and we will call up - on thy name, *fff*

I. and we will call up - on thy name, *fff*

T. and we will call up - on thy name, *fff*

II. and we will call up - on thy name, *fff*

B. and we will call up - on thy name, *fff*

*Allargando*

58

*fff*

S. and we will call up - on thy

I. and we will call up - on thy

C. and we will call up - on thy

II. and we will call up - on thy

I. and we will call up - on thy

T. and we will call up - on thy

II. and we will call up - on thy

B. and we will call up - on thy

8

58

S. name. \_\_\_\_\_

I. name. \_\_\_\_\_

C. name. \_\_\_\_\_

II. name. \_\_\_\_\_

I. name. \_\_\_\_\_

T. name. \_\_\_\_\_

II. name. \_\_\_\_\_

B. name. \_\_\_\_\_

8

*dim.*

*rall.*

*p*

Lento

59

S. *pp* Turn us a-gain, O Lord God of hosts, — *p* cause thy face to

C. *pp* Turn us a-gain, O Lord God of — hosts, — *p* cause thy face to

I. *pp* Turn us a-gain, O Lord God of — hosts, — *p* cause thy face to

T. *pp* Turn us a-gain, O Lord God of — hosts, — *p* cause thy face to

II. *pp* Turn us a-gain, O Lord God of — hosts, — *p* cause thy face to

B. *pp* Turn us a-gain, O Lord God of — hosts, — *p* cause thy face to

Lento (♩ = 48)

59

S. *pp* *rall.* shine; — and — we shall be saved. —

C. *pp* *rall.* shine; — and — we shall be saved. —

I. *pp* *rall.* shine; — and — we shall be saved. —

T. *pp* *rall.* shine; — and — we shall be saved. —

II. *pp* *rall.* shine; — and — we shall be saved. —

B. *pp* *rall.* shine; — and — we shall be saved. —

*rall.*